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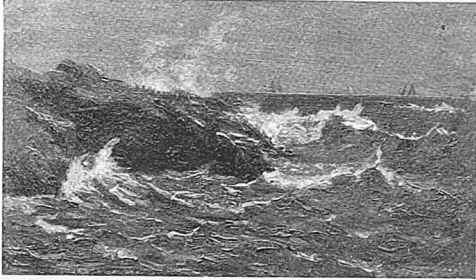
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PAINTING THE SEA

BY JOHN GILMER SPEED.

With original illustrations by J. C. Nicoll, N.A.



THE MARBLEHEAD NECK CAVERN.

IT matters not how much artists and critics of art may deprecate the pictures that tell stories, pictures in which the artist attempts to combine literary and artistic effects, the fact remains that the general public, as at present constituted, prefers such to those in which beauty alone is sought. This argues perhaps that the general public does not know a great deal, but it proves that the general public wants

something concrete and tangible in works of art as in other things. We have a further proof of this fact in the high regard in which the public holds the best of the American illustrators. They are always helping to tell stories, and therefore their work is understood and appreciated. The painter who would be quickly popular must consider these things. It is true he may get this popularity by the sacrifice of things much better worth having, but that is his look-out. There is an entirely different class of artists, however, who rarely fail to find a public, indeed the public goes to them of its own accord because the subjects are grateful to all. I allude to the marine painters, to the men who paint the sea in its varying phases.

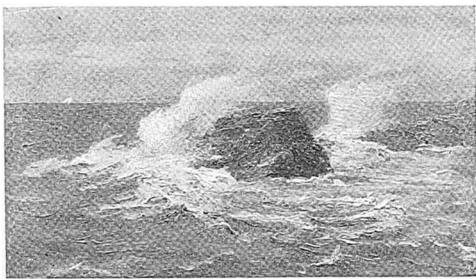
A glimpse of land, a bit of forest, a view of mountain tops—these are representations of nature every bit as wonderful as any others. But the Philistine wants



ROCKS OFF NAHANT.

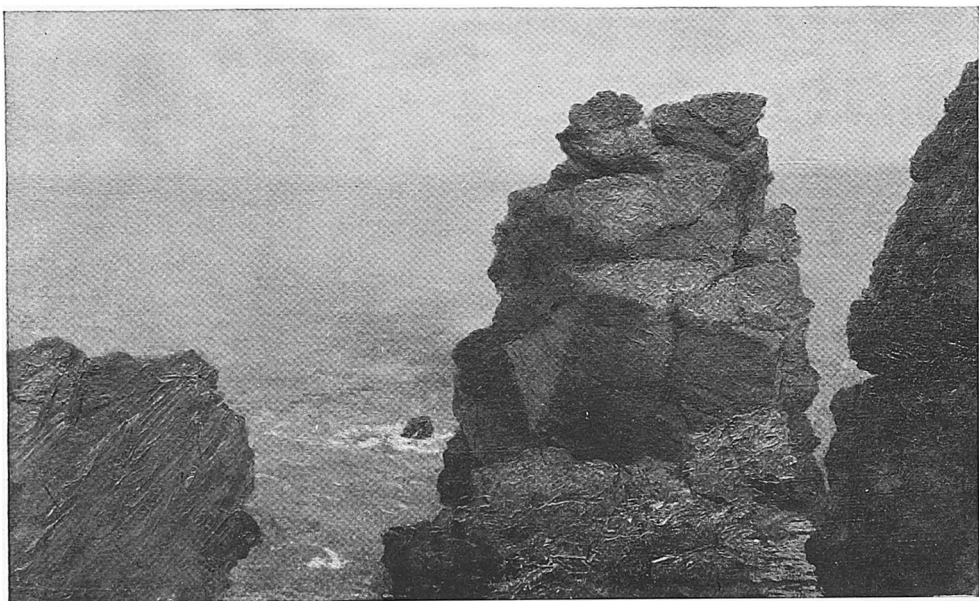


THE OLD HARBOR AT BLOCK ISLAND.



SEA-BEATEN ROCKS.

to know what land, what forest, what mountain tops have been fixed in the canvas, and if he knows them not his interest wanes. With the sea, however, it is differ-

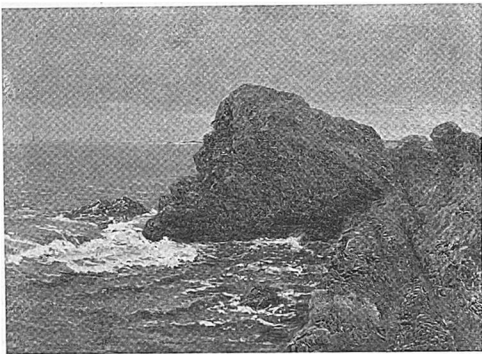


PULPIT ROCK AT NAHANT, MASS.

ent, for it is the same sea whether it beat on the coast of Maine or wash the shores of Mexico. They know that sea, and whether they have seen it much or little they



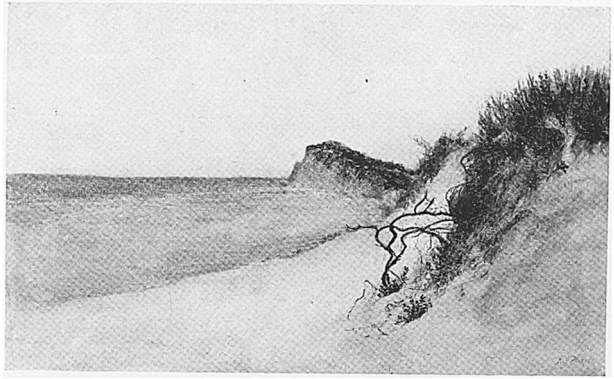
NIAGARA FALLS.



ROCKS NEAR MARBLEHEAD, MASS.

love it. In the old days, when art was not in this country, and about the only pictures to be seen in an average inland house, except wretched family portraits, were vulgar colored engravings of "The Fair Beauty" and "The Dark Beauty," there was still in every parlor some hint of the sea, for the mantel-pieces were loaded with conch shells that whispered of the far off and mysterious waters. This love of the sea is now gratified in a more satisfactory way

by the little glimpse an artist can fix upon his canvas of the waves that break,



SAND DUNES, SAGAPONACK.

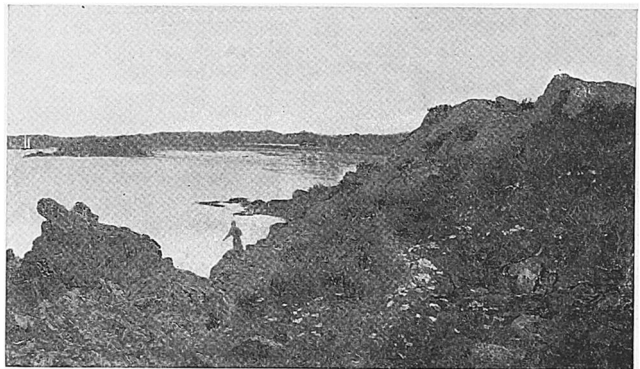


OCTOBER LAKE, NEAR MOHEGAN, N. Y.

the billows that roll, or the perilous rocks of the "vasty deep." It has been my privilege in the pages of this magazine to mention the work of several American painters of marine subjects, and in this number are prints of some examples of another artist whose predilections seem all for the water where it is salt.

Mr. J. C. Nicoll has won recognition gradually and fairly, and his contributions to the

various exhibitions in New York show him to be not only industrious, but careful and conscientious in his work. A print of a picture of the sea can rarely do it justice, for the color is lacking and can only be guessed at. Mr. Nicoll, whether he work in water-color or in oil, is particularly fortunate in the color effects that he secures; so the reader not familiar with the paintings must use a little imagination when looking at the prints, and thereby enhance his own pleasure, and at the same time get a better idea of Mr. Nicoll's work as it comes from his brush.



YORK HARBOR, MAINE.